

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIV., No. 357.

NEW YORK: SATURDAY, OCTOBER 31, 1885.

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At the Theatres.



The play selected to open the regular stock season at Wallack's, *In His Power*, was a disappointment to the large and fashionable audience that assembled to witness the first performance on Monday night. It is trite in plot, clumsy in construction, and minus anything approaching skillfulness in the dialogue. We do not object to a dramatist utilizing old materials—indeed, what materials at the playwright's command have not been used over and over again?—but we certainly expect him to put them to effective use and display some cleverness or originality in their application. Mr. Mark Quinton's drama has a story that, with slight variations, has been told in a better way again and again. It is absolutely devoid of human interest, and the spectator, however receptive or responsive he may be, cannot feel sympathy for the trials of its leading characters. The reason no doubt is that the motive is weak and unnatural, as may be divined by reference to the plot, which goes as follows: Marie Hastings is the wife of an Englishman who is serving as a captain in the French troops during the siege of Paris by the Germans. Marie has kept from him the secret that before she met him she had been trapped into a marriage by a scoundrel named Eugene Scara, who was already married, and whom she believed to have died meanwhile. Scara turns up as a German spy. He visits the apartments of Captain and Mrs. Hastings during the former's absence, and frightens the wife into promising to procure a copy of an important dispatch, with the delivery of which Hastings is interested. Pursuant to this agreement the wife administers chloral to her husband and allows Scara to make a transcript of the precious dispatch while he is unconscious. The wife in the next act goes to Scara's lodgings at night for the purpose of persuading him to cease from persecuting her. Here the husband, who has discovered that there has been treachery practiced, comes and finds her. Scara proclaims that the woman has been his mistress and the curtain falls on a very strained and theatrical situation. In the third and final act Scara is caught and killed as a spy by a mob, while Marie succeeds in explaining satisfactorily her story to the husband, in whose love and esteem she is once more fully established. The structure of the play falls to the ground from the fact that no woman similarly placed would adopt the simply idiotic course that Marie pursues in the first act, and that without this as a prelude the rest of the story would be impossible. Women are rich in resources. For expedients when driven into a corner they are cleverer than the sterner sex. Marie, if she were a character built on the flesh-and-blood principle, would easily find a means for thwarting the primitively villainous plans of the adventurer Scara. She has the nerve and lack of scruple combined to administer a drug to her husband and jeopardize his honor by allowing his military trust to be violated; yet she does not possess the ingenuity and pluck to devise some deception whereby to checkmate the scoundrel. The trick of bringing about a situation in the second act by causing the adventurer to proclaim to the husband that the wife was formerly his mistress is a silly and puerile one. These are merely a few of the faults that must be apparent to the most casual observer. The language of the piece is not of the quality that compensates for constructive defects. There is a melancholy vein of low comedy running through the three acts that produced a depressing effect upon the audience.

But although *In His Power* was weighed and found decidedly wanting, there were some features of the evening's performance that repaid attendance. Sophie Eyre and Kyrie Bellew made their first appearance in New York. George Clarke walked the boards of Wallack's for the first time, and William Elton, the former comedian of the company, effected his re-appearance. All the old favorites and the new candidates for favor were greeted one by one in the most cordial manner. Mr. Bellew acted Hubert Hastings, a part he is credited with having performed in London 150 times. In this case it must be admitted that he is singularly free from the artificiality that usually crops out in a personation so oft repeated. Mr. Bellew is a slight, short man, with a refined and graceful bearing and a disagreeable tendency to imitate Irving's jerky style of utterance and impure pronunciation. He is good-looking, but he belongs rather to the order of "pretty" than handsome men. His acting was finished and agreeable, but at the two or three points where power was demanded he showed himself lacking in force. We are not prepared to sum up Mr. Bellew's merits and faults and pass final judgment on him until he has had other and better opportunities of distinguishing himself. His Captain Hastings was more like a somewhat ambitious juvenile man's work than the achievement of a pretentious leading man. However, good leading men are scarce, and Mr. Bellew, having many qualities that recommend him, after all prove acceptable in parts as good as those he has for him as Chang's clothes man. Miss Eyre was evidently very nervous at first. She is reputed to be an

actress of wide experience and good ability, and therefore, as in Mr. Bellew's case, we do not intend to dispose of her on the strength of her work in *In His Power*. Her face is comely but inexpressive, and her figure is rather massive. Her movements are awkward, and she dresses in execrable taste. Her pathos had not the true ring and all her emotional efforts—and many are required in the part of Marie—wanted sincerity. She was approved, however, by the Wallack clientele, and no doubt when she has grown familiar with the requirements of our playgoers she will prove an advantageous addition to the company. George Clarke was very hard and very tedious as Scara, a part that might be given a good deal of intensity. Mr. Clarke was probably trying to avoid the conventional stage villain with the scowl, the leer and the creep; but he erred on the opposite side and was commonplace and ineffective in the extreme. Mr. Elton was handicapped by an alleged comedy role, Mr. Walker, that is in reality the most serious thing in the play. Effie Germon was equally oppressed with funeral duties. Harry Edwards played the hackneyed family doctor and everybody's friend. The two scenes used were in keeping with the care that is always exercised in mounting pieces on this stage. In *In His Power* is not likely to run long. The scenery is already being painted for Hoodman Blind, Mr. Jones' successful Princess drama, and it will probably be produced within a few weeks.

Signor Salvini began his engagement of sixteen performances at the Metropolitan Opera House on Monday night. The parquet and boxes were comfortably filled. The great tragedian was given a royal welcome—one, in truth, befitting his position. He appeared in his greatest character, Othello, and scored anew the triumphs that have ever followed his entrance before our public in this role. The immense stage and auditorium of the Metropolitan would no doubt dwarf both voice and person of any other actor on the stage save the massive Salvini. He filled both the eye and the ear, and with the exercise of his tremendous physical powers in the third and last acts succeeded in arousing the large body of spectators to an intense pitch of enthusiasm. There is nothing new to be said of this performance. The word magnificent describes its proportions. It has lost nothing of grandeur since it was last seen here. John A. Lane appeared as Iago, and gave a performance in all respects creditable. His reading was correct and his acting at all times earnest. W. A. Whiticar played Cassio capitally. The drunken scene, which is by no means easy to play, he did effectively. Emilia was placed in the hands of Mrs. Augusta Foster. She acted the scene in the last act with power and energy, and achieved applause. Viola Allen was a pleasing Desdemona. Last night Salvini was seen as Lear. On Friday he will play the Gladiator. Othello is to be repeated at the matinee on Saturday. Next week Coriolanus will be acted by the tragedian for the first time in his life. The occasion will be an interesting one.

Mr. Dazey in *For a Brother's Life* has written a play that seems to possess all the elements of popularity. It is difficult to present a story dealing with the Civil War in acceptable dramatic form, but the young author has succeeded in the endeavor. At the Third Avenue Theatre, where Mr. Hill's company began an engagement on Monday night, the military scenes and pictures of camp life stir up a good deal of enthusiasm, while the plot itself is followed with evidences of unflinching interest. The piece was evidently built to please the masses. It has little or nothing that is commendable from any point of view save them. But as a play that draws the populace is far more likely to prove a profitable investment than a play that is devised to suit the taste of the cultured and aesthetic few, both Mr. Hill, the manager, and Mr. Dazey, the writer, are to be congratulated.

John and Walter Clayton are brothers and Virginians. The younger quarrels with the elder, because the latter has been blessed with the love of Edna, a waif who has been brought up in the family. The war breaks out and the brothers separate, John to join the Union forces and Walter to espouse the cause of the Confederacy. The next act is laid in the Federal camp. Walter is arrested as a rebel spy. He is sentenced to death, but a pardon is promised if his brother John succeeds in performing a difficult reconnaissance for which he has volunteered. After several hairbreadth escapes this modern Damon carries out his undertaking and the younger brother is set free. His resentment toward John in the face of the latter's noble devotion vanishes and the final curtain falls on a tableau of family reconciliation as news comes of Lee's surrender. The drama is replete with strong human interest, and it possesses, in the person of a number of familiar camp characters—such as a New England sutler, an Irish sergeant, a Dutch recruit and nigger refugees—a sufficiently amusing comedy element. The audience at the Third Avenue observed the action of the play with more than ordinary interest, and the heroic deeds of John Clayton and the soldiers alike evoked applause, cheers and other species of patriotic enthusiasm. Newton Gotthold is a capital melodramatic actor. His rich voice, impressive delivery and self-command are qualities that fit him for developing all the heroic possibilities of such a part as John Clayton. J. J. Lessinger, as the Dutch substitute, Hans, divided the comic honors of the performance with J. E. Nagle, Jr., who played the Yankee peddler. Other characters of subordinate importance were acted by Messrs. Block, Hanley, Richmond, Sullivan and White. Charlotte de Musset was rather amateurish as Edna, but she is new to the stage, and considering that she has much yet to learn by experience, she acquitted herself satisfactorily. The play is well put on. It will run two weeks certainly, and possibly five. The length of the engagement, of course, depends upon the receipts. Up to the present writing they have been good.

A very strong company is presenting *The Crimes of Paris* down at the People's. In Chicago, a few weeks ago, *The Crimes* was given its first American production under the

title *Hearts and Handcuffs*; but for some reason it did not win success. Our Chicago correspondent described the play at the time of its production, and but a hasty glance at the plot is now necessary. Jules Martel, a convict, returns to Paris after serving a term in prison for a crime of which he is innocent. He finds his wife married to Maurice Nicole, who, through his wickedness, is known as the Demon. Nicole is covetous of a sum of money held in trust for the wife, Angele, and throws the suspicion of a murder, committed by himself, upon Martel. Martel's son, Jacques, was a witness to the murder, but is held in terror by Nicole. Through a complication of strong situations, mostly unravelled by Pepin Cardel, a detective, right prevails, and the Demon dies at the hands of his mistress.

E. F. Thorne is unsuited to the role of Pepin Cardel; but his constant foil to the villains of the play, his very Frenchy make-up, his sudden interruptions of conspirators, etc., won him much applause and a few recalls. Clinton Hall, as the Demon, was rather stiff in action, but withal played the part effectively. W. S. Harkins was rather too lugubrious as Martel, the convict, but nevertheless received a good measure of applause. J. F. Hagan, as Pierre Pelpont, a banker, did fairly well in a colorless part. Joseph Wilkes was out of his element as an elderly English tourist who is made the victim of Parisian rogues. Murry Woods, Charles Lamb, George Goldthwaite and Robert Fraser—the last named a mute—were very comical as the rogues. Bertha Creighton, as Jacques, Martel's son, was especially excellent. She looked like a boy—a very pretty boy, too—spoke like a boy, and altogether acted the part admirably. Alice Hastings was dashing, pert and saucy as La Grande Helene, mistress of the Demon. Leonore Bigelow was rather lackadaisical as Angele, the suffering wife. Angie Griffith's Lizette was a neat bit. Kate Meek, a sterling actress, played Mother Nicole with much feeling.

The play presents many opportunities for scenic effects, and none of them are lost. Manager Miner has given the play a most elaborate mounting, some of the scenes almost approaching grandeur. *The Crimes* is drawing large crowds.

Next week Mme. Janish will present *Anselma* for the first time on the East side.

The Grand Opera House was comfortably filled on Monday night, when Annie Pixley presented her new Irish play, by Fred. Marsden, entitled *Eily*. It is a romantic Irish drama, rather picturesque in scenic adjuncts, and totally devoid of red-coats, processions, etc. The plot revolves around the identity of a poor Irish girl, Eily, who has been adopted by Andy O'Sheil and his wife. She turns out to be the daughter of Benjamin Palgrave, an Englishman. She is loved by Fermoy O'Neill. Her foster-father, a villain, murders her father, and a chain of circumstances is wound about him and he is exposed and led off to the justice that rouses the upper house to enthusiasm, although it sees not the gibbet.

As Eily O'Neill Miss Pixley was humorous and sympathetic by turns, and always graceful. She caused laughter to ripple over the house, and in the cadences of pathos moved the audience as she willed. Her sweet singing was encircled with rapture, and the ballads and ditties were in keeping with the theme of the play. Miss Pixley held her audience, even though there may be Irish lassies of the stage with more bounce, for she is possessed of a gentle naturalness that is simply irresistible.

The support was fairly adequate. Harry Meredith is not a good Irishman; he was out of his element in the part of Fermoy; but he was vigorous in action, and, like a good actor, made every point tell. T. M. Hunter, as Andy O'Sheil, was a villain of the deepest Irish dye, with nothing to redeem him. In a part that did not win the sympathy of the audience he was very effective, and roused the it whenever foiled in his villainy. Donald Harold created some laughter in the part of Thady McQuinn, a shivering half-natural. M. C. Daly had a conventional part in Benjamin Palgrave, but played it with a force that comes of one who does nothing badly. Philip Palgrave, his villainous cousin, was neither good nor bad in the hands of Robert Fisher. Bertie Elstone, an easy-going Englishman, was gracefully played by Maurice Drew. Blanche Moulton, as Adele Palgrave, had something to do with the unravelling of the plot, and in one act gracefully handled a train. Dolly Pike's Mrs. O'Neill was a neat bit of acting.

Next week, Fanny Davenport in *Fedora*.

Fred. Maeder's patchwork piece, *Vacation*, was given by the Dalys and their company at Niblo's on Monday evening. There was a very large audience present, and their merriment was almost incessant. For a good hearty laugh this performance is an unfailing recipe. It passed off very smoothly and enjoyably. Lizzie Derious, Lizzie Daly, Lizzie Smith and the four masculine Dalys contributed a ceaseless bustle to the representation. The piece was nicely put on. It will have a big week's receipts, unless appearances are mighty deceptive.

On Thursday last Mary Anderson changed her bill at the Star from *As You Like It* to Gilbert's comedy, *Pygmalion and Galatea*, and his one-act drama, *Comedy and Tragedy*, which was played for the first time in this country. Miss Anderson's *Galatea* has softened in outline. Especially does she manifest improvement in the lighter scenes. As the statue she was a marvel of classic loveliness, and her soft, graceful drapery gave an artistic outline to her pose. In the early scenes of innocent wonderment at the strange things in life explained to her by Pygmalion, and the amusing misapprehension of this new-found knowledge, the actress was charming. In the later scenes of the play, in which the demands are of a more exacting character, her work was also enjoyable. Great improvement is conspicuous in the entire personation since we last witnessed it here. There was no lack of approbation on the part of the large audience in attendance on this occasion. Miss Anderson

was excellently sustained by Mr. Forbes-Robertson, who made a fine Pygmalion; Mr. Macklin as Leucippe and Mrs. Macklin as Cynthia. The comic parts, Chrysoas and Daphne, were capably played by Mr. Taylor and Miss Billington. Miss Tilbury acted Myrine prettily. The one scene displayed during the three acts, Pygmalion's studio, was handsomely painted and rich in the matter of appointments.

The chief interest of the evening centred on the production of *Comedy and Tragedy* and Miss Anderson's appearance therein as the actress Clarice. The piece was taken by Mr. Gilbert from a French five-act play, although it is announced as an original work. His condensation is extremely good. There is scarcely a line that is not charged with a dramatic property in it. The action lasts for not more than forty minutes. Briefly, described the plot concerns D'Aulnay, a gentleman turned actor, who has been insulted by the Regent of France. To lure the latter into a position from which he cannot escape accepting a challenge, his wife, Clarice, draws him on to make love to her, and then while her husband and the Duc repair to a neighboring garden she undertakes to detain and amuse a party of guests in her drawing-room so that the combat may not be interrupted. It is in this part of the piece that Miss Anderson is enabled to do the most effective acting of her career. The company ask Clarice to exhibit her powers as an improvisatrice. She consents to give them specimens of comedy and tragedy. Concealing acute anxiety for her husband's fate beneath a masque of gay abandon, she draws a weird picture of the variety of guises that are assumed in quick rotation by the strolling player, suiting in each case the action to the word and the word to the action. Then comes a cry from the garden. Thinking her husband has fallen, she pleads and beseeches with piteous accents that one of the guests, to whom the key has been given, shall open the door that leads to the duelling-ground. She tells them in agonized haste the true state of affairs. The assembled gentlemen applaud what they supposed to be the promised piece of tragic acting. A moment later the husband, who has slain his adversary, rushes in unharmed, and with a cry of joy the wife falls into his arms. The guests, still imagining they are enjoying a spirited histrionic exhibition, congratulate Clarice upon her performance, and the curtain falls. It is a most intensely interesting little drama; and the work done in it by Miss Anderson is diamond-like in its brilliancy and sharp-cut quality. D'Aulnay, the husband, and the libertine, Duc D'Orleans, were admirably acted by Messrs. Forbes-Robertson and Macklin. On the shoulders of these gentlemen and Miss Anderson fell all the onus of the representation. The set used was a duplicate of that built for the London production of *Comedy and Tragedy*. It was an elaborate piece of stage-carpentry and showy combinations of color. On Monday next Miss Anderson will appear as Pauline in *The Lady of Lyons*. Romeo and Juliet will be the succeeding bill. Ingomar and The Hunchback are also to be brought out during the engagement, which will last three weeks longer.

Adonis will undoubtedly take a new lease of life on Monday week, when Mr. Dixey will introduce several new features into the piece. The dresses and scenery are to be renewed whenever they have grown shabby to the wear and tear of the burlesque's long run. The houses at the Bijou have been steadily good.

Fun Among the Tenants is the name of the amusing afterpiece this week at Tony Pastor's Theatre. It is preceded by an olio that is stuffed as full of good things as a Thanksgiving turkey. Among the specialists engaged in it are Dan Hart, the Twilight Quartette, Hilda Thomas, the beautiful and accomplished serio-comic singer; the Four Shamrocks and other artists of equal cleverness and prominence in the field of variety. The entertainment arranged for next week possesses many attractive features.

Sealed Instructions still delights appreciative audiences at the Madison Square Theatre. Mrs. Ver Planck's drama, with its brilliant dialogue, ingenious plot and skilful construction, finds an adequate setting on Mr. Palmer's stage and an exquisite performance at the hands of his company. Preparations for the production of *Saints and Sinners* are going on, but the date of the first-night has not been announced.

Hartigan's Park Theatre is meeting with continued good business and Old Lavender does not fail to excite popular interest. The new play to follow it is being placed in readiness, but there is no likelihood of its being wanted for several weeks to come.

The superb production of *Romeo and Juliet* at the Union Square Theatre is closing its third week, and there is every sign that it is a healthy success. There is a brisk advance sale, and the audiences nightly lavish applause upon Miss Mather's finely directed efforts. Mr. Paulding, too, as Romeo, comes in for a good share of the general approval, while for the manner in which the tragedy is put upon the stage there is nothing but commendation expressed.

In Spite of All will be withdrawn from the Lyceum stage after next week, and One of Our Girls, Bronson Howard's new comedy, produced by Helene Dauvray and a carefully picked company on the following Monday. The piece is said to be written in this clever dramatist's brightest vein, and no effort will be spared, so the management promises, to give it an artistic representation.

The Musical Mirror.

At the Fifth Avenue Theatre *The Mikado* steadily continues its triumphs over all unauthorized attempts at rivalry. Mr. Thorne, Mr. Frederic, Mr. Pounds, Mr. Billington, Miss Ulmar—who is beyond all doubt the most charming of Yum-Yums, quaint without buffoonery, sweet-voiced and sweet-faced—have established themselves in the liking of the public too firmly to be even approached by any pretenders, while Miss Cameron, as the stately though "unattractive old thing" Katisha, stands alone in her impersonation

and her conscientious make-up. The stage business, band and chorus are simply perfect.

At the Casino, Nanon, like the poet's celebrated river, "flows on forever." In its own peculiar style, this theatre is unapproachable in its productions. A semi-oriental, voluptuous gorgeousness spreads a glamor over everything given to the public in this gilded temple of pleasure, and all that music, beauty and lavish adornment can do for an operatic performance is done, at the same time that the substantial adjuncts, such as band and chorus, are no wise neglected. Indeed, under such a capable head as Jesse Williams that would be impossible.

The Sunday concert at the Casino was densely crowded. Of course the music by the band was, as usual, excellent. Mme. Judic was seen. Mile. Raymond ditto, etc., and as people must have gone to see and not to hear these artists in concert, we suppose people were satisfied. As for ourselves we prefer to see Mme. Judic in *Divorçons* and Mile. Raymond "in our mind's eye." Levy, of course, can play the cornet as no one else can, and did on this occasion.

At Koster and Bial's Nanon holds the place still in her burlesque dress, and all who like hearty laughter, foaming beer, good tobacco and succulent viands flock there nightly to be regaled to their hearts' desire. A skit on *The Mikado* is to follow next week.

The ballad-singing of Harry Pepper is quite an established feature of interest at the Comedy Theatre. This artist has a sound, well-placed tenor, and his enunciation of the words, so essential a thing in ballad-singing and one so much neglected, is clear and admirably distinct. Kellar's illusions are a never-failing source of enjoyment.

John Howson has been engaged as buffo, in the American Opera Company. Well, an Australian makes a pretty good American, that's a fact.

We lately heard a very charming vocalist, Kate Percy Douglas, sing "Angels Ever Bright and Fair," at the funeral of the late A. J. Ackerman, and whether for richness and purity of voice, perfect intonation and thorough feeling of the beauty and grandeur of the air, we have seldom heard a better performance. Miss Douglas is an eminently sympathetic singer.

Madame Carolina Zeiss will sing at Waldauer's Conservatoire Concerts, St. Louis, on Nov. 3. It is more than probable this really fine artist will be heard in grand opera this season, either at the Metropolitan or the Academy, or both.

If you want to hear opera done really well, with all the departments satisfactorily filled, with good and appropriate dresses and scenery, a capital band and a reliable chorus, together with principal singers always efficient and even, in some cases brilliant, go to the Thalia Theatre. It is like having a solid home-meal after a week of Delmonico.

A very charming little song by Irene Ackerman, called "The Ambulance Bell," published in the *Daily News* and dedicated to the Society of the New York Hospital, has been set to music by Fred. Lyster and will soon be published.

Mapleson is going to give us solid meats this time and not *opera soufflé*—such a style of lyric entertainment as we used to have in the bygone days of La Grange, Brigsoli, Amodio and Maretzek, when we used to have a quartette, not a "Divu" et *præterea nihil*.

The Caprice Litigation.

Frank D. Shaw, attorney-at-law of this city, has brought suit in the Supreme Court to compel Legrand White, the manager of Minnie Madden, to surrender the play of *Caprice* to Howard P. Taylor and Henry W. Ranger. An argument was had before Judge Lawrence on Monday for an injunction *pendente lite*. At the time the original order to show cause was argued, Judge Barrett granted a temporary injunction restraining Mr. White from producing the play until a further hearing could be had in the matter.

Messrs. Taylor and Ranger claim that White, as Madden's manager, failed to pay the royalties agreed upon in the contract, and that no part of the purchase-money specified in the contract has been paid. They also claim that *Caprice* is now wrongfully withheld from their possession. Judge Lawrence has not yet rendered his decision in the case.

A New Monte Cristo.

"We have a pile of letters the size of a small haystack, all asking for Monte Cristo dates," said Ed. E. Zimmerman, James O'Neill's manager, to a MIRROR reporter the other day. "But our supply is totally inadequate to the demand, and Mr. O'Neill will be compelled to forego visiting some very valuable territory. For some time we have been considering the formation of a second Monte Cristo company to play this territory, and we have at last come to the conclusion that it will be a profitable move."

"Who will play Mr. O'Neill's role in the new company?"

"We will have a strong actor; but he will not be starred. We shall rely for success on the strength of the company. Mr. O'Neill has granted rights to Horace Lewis and myself in the play, which will have all the accessories of the present successful production. I am now in negotiation with three leading artists to paint the scenery, which will be a complete duplicate of that used by Mr. O'Neill. The costumes will also be new. Mr. Lewis and myself are now selecting the company and arranging the route. The company, under the mid-Lewis' management, will open about the middle of November. After playing the last half of November in this city, the O'Neill company's route lies directly south to Texas. Thus we will have a clear field in the North for some time. My time will be devoted to the O'Neill tour after the second company is gotten under way."

The Giddy Gusher.



Since the young man from Ryenosopolis reached New York and struck THE MIRROR office in pursuit of that "bang-up young man, the Gusher," announcing his intention of doing the town in his company, there seems to be a pleasant and general idea that the fan at the head of this column hides a moustache. I wish to the Lord it did. The inside arrangements of yours truly are of the most gentlemanly character. The most gallant emotions stir her heart; the most chivalric sentiments occupy her soul; but, alas! there it all ends—worse luck for the women. And just there the admiration for Fall hats and the necessity for Winter wraps sets in. If a woman is pretty this year she's all right. As far as I can see Dame Fashion has made no provision for the plain old girls. I spent an hour the other day in Prince's bonnet-mill, and a jolly hour it was. There were eight hats just completed for Fanny Davenport. Think of it, Miranda Petibone, of Williamette, as you carry your last Winter's velvet bonnet to have it made over this Winter's shape.

It is utterly impossible outside of a photograph to bring these eight hats before you. Four of them are constructed in a peculiar way that has been christened by the inventor "the Davenport." The wearer must have a good-sized face and a lot of hair to look well in a Davenport, which has a small brim fitting about the head, and a big crown, puffed, tufted and very much bulged in all directions. It was a Davenport of white uncut velvet that the actress wore when the Refrigerator was exhibited at the Star a week ago Monday, and she had four more Davenports in various colors, to match different costumes, made the ensuing ten days.

While I was looking at the most gorgeous of the octagonal order, a lovely pink velvet under a network of pinkish pearls, in walked one of the leaders of New York society—a woman who could never have been fragile or pretty even in her distant youth.

"I've actually nothing to wear," she broke out as she fell upon a chair that groaned beneath her. "I want something entirely new for evening wear."

I intuitively looked about for a real old coal-scuttle. Farewell, vain world, felt poke, as I felt the circumstances demanded. Imagine my astonishment when Prince brought out, poised on her hand, a plush framework the top of which was as square as a dice on Tony Pastor. Just such a tile as the student of a university mounts.

"Now, this," discoursed the arbiter, "is something decidedly new; it is called the Cantab, after the college-student hat. It is a trying style—just suited to a fresh, youthful face of juvenile color."

"Yes," murmured my old hen affirmatively. "This is not yet trimmed, and I am hesitating as to an appropriate ornament on the band. Now, this is a Tam O'Shanter," she continued, exhibiting a big bag of a crown attached to a narrow coronet and shooting forth at the side a volley of stiff feathers as if it was a velvet inkstand. "The Tam O'Shanter and the Cantab are both new and youthful."

Do you expect me to report that Mrs. Skinton said "too youthful"? Indeed she did not. She said "just youthful enough," and she climbed out of her old hat and stuck that square-topped tile on her silly old nut, and winked at herself in the glass as pleased as a four-year-old colt with a bunch of hay.

When I came away she was directing that iridescent beads be nailed all round the edge. Miss Prince explained that the Princess of Wales lately took a doctor's degree for something and put on the hat-bands and gown of a modern Portia. In this costume she was photographed, and looked so young and sweet that the world of society thought the Cantab would bring saccharine juvenility to every countenance and forthwith adopted it; that iridescent beads were not in keeping with the style, etc.

All the same the heads were going on as I left, and there was an expression of utter disgust on all the attendants' faces and of perfect content on old Marm Skinton's. Look out for the Cantab the first night of the opera, when Madame will radiate in her proscenium box.

We are going to have no operatic stars this Winter. Stars are expensive and scarce, and it's been discovered that they transpose the music to suit their voices. So this season we

are to have the music just as it was written—sung indifferently, but conscientiously. The tout ensemble is the thing, and we are going to have plenty of tout. It amuses me to hear these impresarios talk. One year they have Patti and Scalchi and no tenor worth mentioning. Then you will find that after the prima donna and the contralto there is no opportunity for anyone, and respectable utility completes the cast satisfactorily. The next year no Patti, no Scalchi, no big tenor, no nothing. Ah, it's the tout ensemble the world is pining for. It's an untampered score that lovers of art need. So the scramble is just what we will have this season.

The same course of argument prevails all 'round. I went folding-bed hunting through Fourteenth street the other day.

"Here you see," said one man, dropping down a bed, "you have no foot-board to come up and obstruct your view of your room. To one lying ill in bed this is a great pleasure."

Right next door another man explodes a bed from a sideboard and begins:

"Here, you observe, you have a high foot-board that prevents you seeing all the litter and trappings of the room. To one lying ill in bed this is a great comfort."

Women never could get on in business as well as men; they can't lie as cheerfully and with the pleasure it seems to afford a man. I never saw a man that didn't have his "Ready Liar" on board ready for action.

When the Gusher inventories her masculine qualities, she feels her inability to prevaricate is an indication strong and true of her being a woman. She likes a fight; she never wants to go to bed; she's able to mop off the slate of her heart with the damp sponge of a new impression the nice picture fate drew there last week. This is all just like a man; but she can't tell useless, unnecessary lies. She's got to be entirely off with the old love before there's any catching on with the new. So "Ethel" and the rest of 'em who think the Gusher shaves may just take this diagnosis as a proof of her belonging to the petticoat party, and love her for being a dear, sweet, girlish thing, liable to wear a corn colored Tam O'Shanter some time this Winter.

I always did think a Philadelphia lawyer was a curiosity, and now it strikes me the Philadelphia doctor must be a little off. The conclusion they have come to in poor McCullough's case is startling in its simplicity.

"He is undergoing changes of the blood," says one medical sharp; "not necessarily incurable," he adds.

A lady friend of mine in the suburbs of that astute town hurt herself and got a pain in her breast. Called a doctor, who said she had a cancer sure. There was no indication on the surface, but she submitted to an operation and had her entire left breast removed; and an examination showed no danger of one. A few weeks after, a nervous old maid sprained her arm at the elbow, called in another Philadelphia doctor, who poulticed and plastered the poor arm till he produced an eruption. Then he lanced it right into the joint probably, put on more plasters, and to-day her elbow is as stiff as a poker. If John McCaull ever has the toothache I shall expect to hear the Philadelphia practitioner has trepanned him.

I honestly hope they won't operate on poor John. The Faith cure is better than drugs and operations for "blood changes."

I tumbled into the wrong room in a boarding house lately while searching for an acquaintance.

In a chair sat a crippled woman and round her on their knees prayed a half dozen men and women. I backed out, supposing I had run into a private prayer-meeting; but I found this was a course of treatment and that the two long-haired men and one crank of a woman got \$10 a visit to "lay on hands" and pray the cripple well.

Great Caesar! as if the Lord listened to ten-dollar prayers, when the loving petitions of anxious friends and relatives are let go for nothing.

'Twouldn't do to let me loose with such glib little idiots. There'd be a laying on of hands with a vengeance. It does make me so mad to see poor human credulity so imposed upon.

It's a good many years since a poor little woman I knew had a baby who betrayed even in its infancy the possession of a terrible disease. Its head began to swell, and when it was a year old they covered a peach basket to make him a Winter hat. The best physicians of New York and Boston said it was a hopeless case of hydrocephalus; but the sorrowing father and mother carried the baby all over the country. In Philadelphia they ran into the doctor's shop where the man knew it all. He pronounced it a case of "alienation of the cranial tissues." If a recognition of their normal duties could be forced upon them there would be a return of all parts to original sizes; and the doctor was ready to undertake the job. He certainly got \$1,000 out of these poor parents. When they were heartsick and hopeless about this quack, they found another, and still another. Every dollar the father made has been spent putting the right sort of head on that son. Here they buried him this Summer, and his topknot weighed three times as much as his body. He had never held it up, but been anchored by it for ten years, and in that time twenty doctors had worked upon the

feelings and preyed upon the pocket of those poor parents.

What the Quaker City practitioners will do in John McCullough's case is past guessing at. But I hope ignorance and credulity will not allow any fancy experiments, and that his relatives will make a stand against taking his head entirely off to get at the seat of his trouble. He's in Philadelphia, and that it will be proposed is the belief of your

GIDDY GUSHER.

Complimentary to Corinne.

One of the most popular opera companies now on the road is the Corinne Merrimakers, under the management of Jennie Kimball. For many seasons the company has played three-night and week engagements in the Eastern and Middle States, and on each recurring visit its popularity increases. Corinne, the bright little prima donna of the company, is a petted favorite, and gifts are showered upon her everywhere. Her latest success is in the role of Yum-Yum in the Mikado, an opera which Miss Kimball has superbly costumed. There is a veritable scramble among managers for Merrimakers dates.

Following are a few extracts from a letter from John Taylor, the Trenton, (N. J.) manager, to Miss Kimball:

"To-night closes your most brilliant engagement—the fourth week and thirty-second performance of the Corinne company in our house during the past twelve months. It may be of interest to you to know that the number of paid admissions to the eight performances was nearly 14,000, the seating capacity of the house being only 1,265. A larger capacity would have increased the attendance several thousand. * * * You have a very strong company and no ordinary theatre will hold the people after the first night. * * * I will also state that never in the history of our theatre have we turned away people at a matinee until your last week in our city. On Saturday afternoon the entire house was sold at 1:40 o'clock, and it is claimed by my advertising man that hundreds of little ones were turned away disappointed. Hoping * * * you will favor me as manager—and also our citizens, and especially the many little ones that were so sadly disappointed—with a return visit, I will assure you that our theatre will not be large enough to contain the many Trenton admirers of Corinne and your celebrated company."

Tony Pastor's Tour.

Harry Sanderson was very busy when a MIRROR representative dropped into the box-office of Tony Pastor's, recently, and requested information as to the success of the season on the road:

"We had a twenty weeks' season of it," he said, "and we found business everywhere much better than last year. In Saratoga, Buffalo, Detroit and Chicago the capacity of the theatres was inadequate. In St. Louis, despite a week of rain, business was materially larger than for two years past; in Cincinnati there was a remarkably better business done than formerly, and in Pittsburgh and Baltimore we simply jammed and packed the houses."

"The tone of the theatrical business generally seemed to me on this tour much healthier than it has ever been, and it looks as though the time had come when 'the survival of the fittest' appears an assured fact. All of the standard and good attractions seemed to be doing well, and the public showed a disposition to sit out those companies without merit. These remarks of mine are justified by the experiences of others, and proclaim a fact that all professionals should be glad to hear."

"Will there be any change whatever in the character of Mr. Pastor's entertainment this season?" was asked.

"None, whatever. It will be run with our usual attractions, although a number of novelties are in view and the programme laid out for the year promises some very attractive companies and performances. We shall probably also do something in the way of burlesques on the recent comic operas, although Mr. Pastor has no intention whatever of departing from the usual policy of the house."

Amateur Notes.

The Kemble commences its season Nov. 2. Little Em'ly will be presented. Two of the most talented comedians on the amateur stage, Messrs. Gardner and Pratt, will have important roles. Messrs. Montgomery, Doolittle, Munn, Wilson and the Misses Julia Reid, Loder, Frost and Hyde will be given other parts.

Mrs. James Brown Potter will, as usual, ally herself to no individual dramatic organization, and will continue to appear at the University Club Theatre, supported by her friends. Mrs. Potter, in her heroic rescue of a woman from the elevator in an apartment-house recently, proves that her rendition of heroines is not confined to the drama alone.

The full cast of Led Astray, which the Forrest essays at the Lexington Avenue Opera House, Nov. 2, is as follows: Rodolph Chardace, Edward Bird; George de le Sparr, Clarence Mackenzie; Hector Placide, James Sheehan; Mont Gossline, Charles Trier; Major O'Hara, George Lake; Lafontaine, Frank Lochman; Robert, Edward Butler; Huntsman, Edward Fitzgerald; Armande Chandoce, Mrs. M. B. Butler; Suzanne O'Hara, Maud Peters; Mathilde, Mamie Conway; Countess, Ella Green; Baroness, Jennie de Forrest. There appears to be new talent in the Forrest, Ella Green and Charles Trier being the only well-known people.

Mr. De Cordova, the President of the Kemble, is an earnest enthusiast in all that pertains to amateur theatricals. To his liberality and efforts much of the success of the association is due. Mr. De Cordova should learn, however, to abide cheerfully by honest criticism, and not forfeit the popularity of the Kemble by wrangling with the newspapers. Members of the Gilbert, Amateur League, Amaranth and Mimosa have expressed themselves well pleased no less with just censure than with merited praise. Faults can be overcome only by well directed, unbiased opinion, and every actor who desires to improve should weigh carefully any comment on his performance.

The next performance of the Greenwich will occur at the Lexington Avenue Opera House, Dec. 9.

The Arcadians will appear this evening at the Brooklyn Athenaeum in The Liar and Turn Him Out. In the cast will be some well-known people, including S. C. Austin, W. T. Harris, Jr., J. C. Costello, John Billings, Mrs. Waller and Miss Harris.

On Friday evening the Melpomene will present at the Brooklyn Athenaeum two farces—comedies entitled Lend Me Five Shillings and Ici On Parle Français. The Melpomene, in a modest way, did effective work last season, and includes in its dramatic company several actors of ability.

The amateur world of Brooklyn came in a body on Monday evening to the Criterion Theatre to bid welcome to their associate and the present manager of the house.

W. A. Clarke will not take part in the opening play by the Amaranth, there being no character which he would consent to undertake in Love; or, The Countess and the Serf. Mr. Clarke displays wise judgment in refusing to appear in so intricate and difficult a drama. Such plays as this can be made tolerable only by the exhibition of extraordinary talent, and when undertaken by amateurs must necessarily result in a tedious performance. There are many bright and amusing comedies in which the Amaranth excels.

Letters to the Editor.

CORRECTION.

Editor New York Mirror:—The statement in last week's MIRROR that Mr. David Belasco has been engaged as stage manager of Bidwell's New Orleans stock company is incorrect. Mr. Belasco is under contract to me for the coming season to take charge of the department of "stage business and rehearsals" in the New York School of Acting.

By kindly inserting the above in your next issue you will correct a misapprehension which seriously affects the interests of the School. Yours respectfully, FRANKLIN H. SAROENT.

THE KRUGER COMPANY.
Editor New York Mirror:—My DEAR SIR:—I wish to deny through your columns the malicious report that Jacques Kruger's company had closed their season. Kruger reigned and the company still lives. We begin our California tour, Nov. 5, at Council Bluffs, opening Nov. 23 at Bush Street Theatre, San Francisco. The company in the future will be under the sole management of JOSEPH ARTHUR.

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ALONE IN LONDON.

PHILADELPHIA.

The best of the lot was Walter Reynolds.—Times.

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His performance was the best in the entire piece.—Record.

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Walter Reynolds makes the hit of the evening.—Traveller.

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Walter Reynolds gives a model impersonation.—Herald.

Walter Reynolds elicits universal applause and called before the curtain.—Union.

NEW YORK.

Could be done better by none than Walter Reynolds.—Journal.

All the other papers speak just as highly.

THE NEW YORK MIRROR.

Grand Opera House: The attendance was fair to see Dan Magnin in his acting was a pleasant surprise to those who had been used to the surface play of the many Irish comedians floating around. Next week, Charlotte Thompson, who is very popular with Brooklyn audiences.

Park Theatre: A better acted or more interesting play has not been seen in this city since the time when the play of the many Irish comedians floating around. Next week, Charlotte Thompson, who is very popular with Brooklyn audiences.

Brooklyn Theatre: Roland Reed played here Monday night to the largest first-night audience of the season. His new play, "Humbly," is much better than "Cheek." It is better put together and gives more chance for the star's peculiarities. His "boiled down Mikado" is an interesting feature of the performance. He has caught the flood tide of Brooklyn favor.

Tip: Ed Lamb is back in town waiting for something to turn up. Alex. Simpson, of the Grand, is improving in health since his marriage; but he still feels a nervous dread of the ladies' stage. Harry Coe, who has been in the city for some time, is better than the Brooklyn audiences. The Criterion proposes to support a stock co., consisting mainly of ambitious amateurs.

ALABAMA.

BIRMINGHAM.
O'Brien's Opera House (F. P. O'Brien, manager): Lizzie Evans in Florette 2nd, to only a fair audience. This is Miss Evans' second appearance in our city, and we notice a marked improvement in her performance.

ARKANSAS.

LITTLE ROCK.
Grand Opera House (J. E. Riley, manager): McIntyre and Heath's Minstrels gave two very satisfactory performances, 16th and 17th, to crowded houses. The Kial-Martha slager, comb. 17th, was a very good one. The Fool was admirably rendered first night, but to light house. Called back was witnessed by a large and enthusiastic audience; the co. (by request of many of our citizens) repeated the Fool, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 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NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE, Editor.

SUBSCRIPTIONS.—One year, \$4; Six months, \$2.50. Advertisements twenty cents per line, agate measure. Professional Cards (3 lines), \$1 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 p. m., Wednesday. Foreign advertisements and subscriptions taken at home of the publisher by our European agents, The International News Company, 11 Boulevard St. (Fleet St.), London, England; Emile Tardieu, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linienstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 10, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wien 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies. Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Sent at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - OCTOBER 31, 1885.

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Allen, Jess Burnside
Arman, Hansel
Arlington, Maggie (s)
Adolph, Mr.
Arthur, Mrs. Lifford (s)
Aldridge, Bristol
Bishop, C. B.
Buck, W. L.
Bennett, N.
Bernard, Fannie G.
Blackburn, Marie C.
Belmer, Henry
Bancroft, George
Bosmer, Alfred
Blakemore, H. D.
Benham, M. E. Mrs.
Barrow, J. F. (s)
Barrows, J. O.
Blakely, T. W. H.
Bancroft, Helen
Blair, Eugene
Bale, Ella H.
Buckwilder, David
Bullock, Estelle
Coco, Robert
Combs, Jane
Chester, Kate
Clifton, H. D.
Coy, John E.
Coy, J. C.
Chase, Miss Rita S.
Dudley, Perle
Downs, Kitty
Dawson, W. Y.
Dingle, Tom
Eustis, Fred J.
Evans, Frank
Field, Miss Frances
Gruenewald, Arthur
Goodwin, F.
Graham, C. W.
Girard, Maurice
Givens, Helen
Goldstein, Mamie
Green, Clay M.
Gallatin, Albert
Gibson, Frank
Hilford, Maria
Harris, Lina
Hartman, W. S.
Hight, Fred
Hannon, John
Hunter, T. M.
Malford, H. H. (s)
Irwin, Solides
Ives, John
Johnstone, Lawrence
James, Louis (s)
Kellings, Clara Louise (s)
Kensington, George (s)

*The New York Mirror has the Largest Dramatic Circulation in America.

THE ROMEO AND JULIET Supplement of The Mirror, as announced last week, will positively be ready on Thursday, Nov. 12. Increased excellence in workmanship will atone for the delay on the part of the lithographers. Advertisements for the Special Number will be received up to Wednesday noon, Nov. 11. Orders for the paper may be left with dealers in any part of the country or sent direct to this office.

An Operatic Trio.

We are to have opera this season of 1885-6 to our hearts' content—opera in Italian, opera in German and opera in English—we beg pardon, in American—opera of the past, present and future; but, thank heaven! not star opera. The receipts will not be gobbled up by one singer and all the others put on short allowance. Therefore we may hope for a really full and efficient band, a chorus that can sing and not fright us with their weird and weakened looks, and principals sufficient in standing and merit, if not stellar in their brightness. Stars may be necessary in the music of the spheres, but for mere mundane harmony we can be content with sound, well-trained artists and good voices, even though their glory reach not to high heaven nor their renown resound throughout the universe.

We will begin our speculations with the good old-fashioned but never stale Italian opera—the delight of the cultivated classes since the time of Handel and Buononcini in England and Palmo and De Bagnis in America. Mr. Mapleson promises a thorough, well-mounted, evenly-balanced company, the component artists of which, if not all Patis, are nevertheless of excellent repute and of varied voices. He offers a repertoire which, if not attended-on paper—as it is the case with many managers' programmes to be, is at least, and above all, possible. There

is good likelihood that most of the operas advertised will be given, and given well, during the season; and what a comfort that will be! This policy will test the claims of our society to be counted as musical, not whimsical. It will settle the question whether our upper classes go to the Academy to hear good music fitly given or to gaze open-mouthed at notoriety as men gaze at wild-beast shows or Chinese giants.

The German opera, next in seniority as a New York institution, will give us a different class of music, calling for an appreciation of the inner meanings of things, not so essential in the more melodious and flowing music of Italy. The sinuities of Wagnerian harmony and the dramatic declamation of the school of Bayreuth will contrast with the "Bel Canto" of Rossini, Bellini, Donizetti and others of the sweet singers of Italy, and will meet, as of old King Francis met King Henry, on the neutral Field of the Cloth of Gold—Gounod and Meyerbeer. May the *entente cordiale* be more lasting than that of the royal personages was in the days of yore.

And the youngest of the trio—the American opera. What shall we say of that? We shall say that we wish it well, heartily. The mere springing up of such a project shows a vital interest in things musical that betokens a very different state of public opinion and taste from what it was in former days. Evidently the music, as well as the school, master has been abroad among the people. What though our American singers be of doubtful nationality? What though the Teutonic element preponderate over the Anglo-Saxon-Puritan-Father strain? Even the attempt is honorable; and if we have not, as yet, native songs enough, and so are forced to fill up our ranks with the stranger and the sojourner, we do no more than our fathers did in "the days that tried men's souls." Were there no foreigners in the Continental armies of the Revolution? Were our ancestors not foreigners all, once upon a time? Do we not import foreign fashions and improve upon them? Witness our noble army of duds! The country that employed Patrick Henry and Lafayette in war can well afford to engage O'Mahony and Juch in music.

On the Wing.

As if the spirits of the ancient owners of the soil had entered into them, the American people have become romantic. Traversing the land and waters of the continent is a chronic habit, and their feet are unresting. This idiosyncrasy has of late years taken fast hold of the theatrical profession, and its travelling companies swarm through the land. It is not a great while since its transmigration was confined to the moving of a cast of actors from New York to Boston, Philadelphia, or Charleston and Baltimore. Later on, the West was not visited as now, although companies voyaged up and down the Mississippi and made lodgments here and there in wayside towns.

The instincts of our people in this respect are notably illustrated in the career of more than one of our enterprising citizens. Prominent and early among these was Fulton, who gave the cue to the temper of the country by the introduction of the steamboat, first among the nations. Of this was such a character as the late Commodore Vanderbilt a legitimate outgrowth. As disclosed by his own statement, coming to us through a clerk who had been near him and knew his mind, we are informed that this "ancient mariner" had at the outset discovered that the transporting of the people, from their inborn habits and the vast spaces of the country, required to be provided for with the most rapid means of transit. Beginning with a row-boat conveying passengers from Staten Island to New York, he advanced to the command of North River and East River steamboats, then on a large scale engaging in Nicaragua steamers. He next turned his attention to land travel by railroad as the most needed and most employed. Wisdom, treading in his footsteps, has expanded the system into a vast network of travel. Another most remarkable instance of the locomotive propensities of our countrymen is furnished by the famous P. T. Barnum, who, after he had passed middle life, turned his back upon museums and bric-a-brac shows and launched out with travelling menageries and circuses, which have attained an enormous development.

Of this proclivity the most active partakers in our time are the travelling combinations of the theatre, which have it in their power, when men like Vanderbilt and Barnum transport and amuse the people, to improve their tastes, enlarge

their intelligence and do much to harmonize our varied communities. While they may, to a certain extent, decentralize our city theatres, they must, in the end, when thoroughly sifted and organized, be expected to extend, strengthen and fortify the interests of the drama.

Personal.



EYRE.—Sophie Eyre, the new leading lady at Wallack's, is pictured above. Her personal resemblance to her predecessor, Miss Coghlan, is quite noticeable.

BUCKLEY.—Ed. J. Buckley has been offered the position of leading support to Lawrence Barrett.

ALLEN.—On last Monday night Viola Allen was presented, at the Metropolitan Opera House, with a life-size crayon portrait of herself.

MARSDEN.—Fred. Marsden was an interested spectator at the performance of his play *Elly* at the Grand Opera House on Monday night.

RIAL.—Louise Rial has been a victim of the dague fever which prevails in the Southwest, and was compelled to forego a few engagements.

MODJESKA.—Madame Modjeska played so profitable an engagement in Chicago that a return engagement later in the season has been arranged by Mr. Frohman.

MADISON.—Mathilde Madison, who made a favorable debut in *Sealed Instructions* last season, is to make her appearance in German at the Thalia Theatre on Nov. 5.

SIDDONS.—Mrs. Scott-Siddons has received a very flattering offer to revisit America next season and tour through the principal cities. The lady has the matter under consideration.

WALLACK.—Mrs. Lester Wallack, Mrs. Arthur Wallack, Mrs. Harold Wallack and Mrs. Maurice B. Flynn occupied boxes on the opening night of *In His Power* at Wallack's.

CLARKE.—George Clarke is suffering acutely from inflammatory rheumatism. On Monday night in *In His Power* he got through his part with the greatest difficulty in consequence of this illness.

CAZAURAN.—A. R. Cazauran has sold a play to the manager of one of the leading French theatres. It is likely that another piece, a high-class comedy, will be accepted at the *Franglaise*.

DAVENPORT.—Fanny Davenport opened as *Fedora* at the Boston Park Theatre on Monday night to the largest receipts in town, not excepting those of Madame Judic. The week will prove a very profitable one.

BANCROFT.—Helen Bancroft has been offered an engagement to support a leading star this season, and will be visited by the manager or the actor either to-day or to-morrow for the purpose of completing arrangements.

RUSSELL.—On our first page is a picture of Annie Russell, the clever little ingenue of the Madison Square Theatre. Miss Russell's acting in *Sealed Instructions* finds universal commendation for its exceptional naturalness.

PIGGOTT.—J. W. Piggott has had several offers for his play, including two from prominent New York managers. He has come to no conclusion yet respecting its disposal. The work is said to be of a superior order.

CHIZZOLA.—To fill the vast Metropolitan Opera House on Monday night Signor Chizzola was obliged to distribute boxes and seats galore among his friends and acquaintances. Professionals were present in full force.

PERZEL.—William Perzel did not leave town with the Moral Crime company. He remains in New York to look after a lawsuit against Sheridan Shook that has been hanging fire for a time, but now approaches trial.

MORRIS.—Clara Morris leaves to night for St. Louis to reopen her season. Negotiations are now pending looking to the securing of a date in this city in January, either at the Star Theatre, Niblo's Garden or the People's.

POLITICAL.—Although the election canvass is somewhat heated, the theatres have not suffered perceptibly in consequence. Whether Hill or Davenport is to be the lucky man the people must have their usual share of amusement.

BELLEVUE.—Kylie Bellevue has made a favorable impression on the whole as Captain Hastings in *In His Power*. His style borders on effeminacy, but he is gentlemanly and easy in manner, and there is no doubt that Mr. Wallack has found as good a successor as possible to Osmond Tearle.

JONES.—Henry A. Jones sailed for England last Saturday on the *Etruria*. During his short stay in this city Mr. Jones made many friends by reason of his excellent social qualities.

DAZEY.—In *For a Brother's Life* the young dramatist, C. T. Daze, has written a drama that seems destined to meet with popularity. He has persevered in spite of several serious rebuffs, and we are pleased to note that his industry is meeting with reward at last.

MOORE.—The matinee and evening performances of Adelaide Moore in Columbia, S. C., last Saturday, were attended by Governor Thompson of that State, it being the first time since his election to the office he holds that he had honored a theatre by his presence.

ABBEY.—Henry E. Abbey is not in the least disturbed by the reports that are current concerning his discontent with the financial results of the Anderson engagement at the Star. He expresses himself as having no cause for dissatisfaction over the receipts thus far.

HENRY.—Flora May Henry is playing *Madame Fontaine* in *A Moral Crime*. The Washington papers praise her acting in the part. Miss Henry is pretty, and she fully intends to make her mark in the profession. She was formerly a member of Robson and Crane's company.

MCCULLOUGH.—The sale of John McCullough's costumes, plays and properties will take place to-morrow afternoon. It is expected that a handsome sum will be realized. The sale was ordered by the Philadelphia Trust Company that has legal charge of the tragedian's property.

The Actors' Fund.

Eleven new applications for relief were considered at the last meeting of the Executive Committee, and only one was rejected. There are now twenty-one persons on the relief list, at sums ranging from five to eight dollars a week.

For the week ended Saturday, Oct. 24, there was \$185 expended in relief and \$100 for two funerals—those of Warren Chapman and William Baker.

Eugene Tompkins, of Boston, communicated with the Fund relative to the condition of Albetine, the blind actress, who resides at New Bedford, Mass. Mr. Tompkins recommended her as a very deserving woman, and she will be given five dollars weekly for eight months.

Edwin Aronson announces that a Fund benefit will be given at the Casino on the afternoon of Dec. 10.

Henry A. Jones, the English playwright, is so greatly pleased with the work of the Fund that he has contributed \$50 and become a life-member. Mr. Jones is also a member of the Actors' Benevolent Fund on the other side.

New members and annual dues paid in: William J. Fleming, Michael Schlig, Charles Allen, Lewis M. Freigh, John H. Conner, Lewis Phillips, Mrs. J. H. Fitzpatrick, Mortimer Murdoch, Simon J. Forhan, Will Henderson, Patrick Redmond, Leonardo Petrello, William H. Barton, Mrs. Effie Wilde and Henry A. Jones (life-member).

Mr. McCullough's Condition.

On Sunday afternoon last, John McCullough was removed from the private insane asylum at Bloomingdale, where he has been confined for a long time past, to the home of his wife in Philadelphia.

That the move, aside from all sentimental and natural family feelings, was a wise one, is hotly disputed by a number of the friends of the actor in this city. These gentlemen hold, with evident reason, that the constant and unceasing attentions given to the sick man at the Bloomingdale Asylum can by no means be duplicated at his home. But the wishes of Mrs. McCullough were respected.

"We found Mr. McCullough," said Captain Conner to a MIRROR reporter, "very much improved since the convulsion that he had about two weeks ago. It brought on paralysis of the larynx, and he has lost all power of speech. He recognized none of us. When we had lifted him into the carriage and were sitting alongside him, I said: 'John, old man, we're going to take you out for a nice drive, and we'll have a splendid time.' At this he turned round and made an effort at one of his old smiles. Dr. Dold turned to me and said: 'Captain, that's the first sign of even the faintest recognition he has given to anyone.' From what I hear John is doing well now at his wife's home."

THE MIRROR's Philadelphia correspondent writes under date of Tuesday (yesterday):

"I have just left the bedside of John McCullough, and am happy to state that his condition has already improved since being brought to his wife's home. Of course, he is still unable to speak or to stand upon his feet, but moves his limbs and follows every one with eyes that tell of conscious intelligence. His face is neither worn nor haggard, and he looks more like his former self than when I saw him in the early Summer. The physicians who now have him in charge state that he is not insane, but that his brain has ceased its healthy normal action by reason of the impoverishment of the blood and the consequent checking of flow through the arteries. William F. Johnson, his attorney and life-long friend, informs me that his physicians confidently predict a decided improvement in his condition within the next ten days, and also assert that it is altogether probable that by Jan. 1, he will be able to walk about. They likewise hope to restore his mind to rationality, although they cannot predicate the degree of mental power. Mr. Johnson feels satisfied that his removal was wise, and that good results will surely follow. He has the care of a loving family, and his entire estate, to the last dollar, will be expended, if necessary, to secure his physical and mental restoration."

"Do you believe in these reports from Philadelphia, Captain, that Mr. McCullough has any hope of recovery?" asked the reporter on a later visit to Captain Conner.

"No, I am sorry to say that I do not," was Captain Conner's reply. "As I have stated over and over again—my information being

derived from Mr. McCullough's doctors—it is only a question of a short time when the actor will pass away. General paresis, as I understand it, is incurable, and the fate of poor John was sealed the moment the disease took possession of his system. No matter what medical attendance or what great care he might have had from the very moment the dread affliction lay hold of him, the end would have been the same."

Mr. Amberg's Litigations.

Last week Richard Bloch, brother of Felix Bloch, who publishes the *Charivari* in Berlin, secured an injunction from Judge O'Gorman of the Superior Court, in the name of Paul and Franz von Schoentau, restraining Gustav Amberg, manager of the Thalia Theatre, from producing at his theatre *Der Raub der Sabinen*, known as *The Rape of the Sabines*. Benno Loewy claimed, on behalf of Mr. Bloch, that Mr. Amberg had refused to pay the royalties for two plays of the Von Schoentau brothers, which he had represented, because Mr. Bloch, their agent, had refused to permit him to produce *Don Cesar* in German before Colonel McCaull produces it in English. When the motion to continue the injunction was brought before the Court, ex-Judge Dittenhoefer represented Mr. Amberg. On the latter's behalf it was claimed that he had obtained from Heinrich Conried the right to produce the play in German at his theatre at a time when Mr. Conried was concededly the agent of the authors. Since then Mr. Conried's agency had been abrogated, and Mr. Bloch endeavored to get him to enter into a new contract with him. This he declined to do, upon the ground that having acquired a good title to all the plays which he had obtained from Mr. Conried during his agency, he had a right to them even after the termination of that agency. Ex-Judge Dittenhoefer asserted that Mr. Amberg was perfectly willing to pay the royalties required, but before doing so he desired to know to whom they should be paid. Upon presenting these matters to the Court, Judge O'Gorman modified the injunction so as to permit Mr. Amberg to produce the play upon agreeing to file, pending the decision, a statement of the gross receipts at all performances, and to deposit in the United States Trust Company a royalty of five per cent. on the receipts.

Following this litigation Mr. Amberg instituted proceedings against Richard Bloch. Mr. Amberg claimed that while he was in Europe, during the past Summer, he obtained from Mr. Bloch the exclusive right to produce the new opera *Don Cesar* in the German language. At the time of procuring this right Mr. Bloch gave Mr. Amberg a libretto and promised to send him the orchestration as soon as he could. Upon the arrival of Mr. Bloch in this country, he stated to Mr. Amberg that he could not give him the orchestration, because he had made an agreement with Colonel McCaull, to whom he had given the right to produce the opera in English, that there should be no production of the opera in any language until it had first been produced in English. Thereupon ex-Judge Dittenhoefer, as counsel for Mr. Amberg, delivered to the Sheriff a writ of replevin, which authorized the latter to seize upon the orchestration. The Sheriff went to Mr. Bloch's apartments and took possession of the orchestration.

The Bowser Comedy Company.

"In organizing the Bowser Comedy company," said J. W. Ryckman, manager of that organization, to a MIRROR reporter recently, "it is the intention of Charles Bowser and myself to get together a combination the work of which in all branches of light plays will compare favorably or surpass that of every other organization of the kind existing. There is no such company in this country now, except Daly's, and that is metropolitan. Our organization will travel, and we hope to make it to America what Charles Wyndham's Comedy company is to England. That we are earnest in our determination will be evidenced by the names of the people we have already engaged, including H. M. Pitt, Victor Harmon, Fred. Lotto, Rillie Deaves, Marion Russell, Mrs. Sol Smith, Ella Hunt, Mercedes Leigh and Charles Bowser. Miss Leigh is a Philadelphia girl, decidedly pretty, and a pupil of F. F. Mackay, who is most lavish in his praises of her."

"We open with Sydney Rosenfeld's *In the Swim* at the Criterion Theatre, Brooklyn, on Nov. 23, and Messrs. Sisson and Hilliard have signified their intention to mount the play in the best style imaginable. Rehearsals begin at once. The play is full of laughable situations. It deals with an old man who has risen to affluence in the hat trade, and whose family wishes him to enter society. The old fellow is very proud, obstinate and independent, and prides himself on the fact that he is entirely free from debt. When he is told, therefore, that he still owes the social world a debt for the many favors his wife and daughters have been the recipients, he determines to pay it off by giving a grand party. He does so, and the resulting fun is obtained through the calendar being changed, the guests arriving a night too soon, when the house is in the hands of the carpenters and decorators. The workmen eat the grand supper on the following night, when the guests fail to appear."

"There is one thing I would like to give particular force to," continued Mr. Ryckman, "and that is that this organization is not an experiment, and that its existence does not depend on the failure or success of this play. We intend making it a standard dramatic institution, and it has come to stay whether we make a cent or not. We will play only the large cities. Besides *In the Swim* we have the following plays: *Tutelage*, *The Welshman and In the Depth*. The Welshman will be put in rehearsal during the first week of *In the Swim*, and the others later, so that before very long we will be ready with a full repertoire. Besides these plays we are also in negotiation for *Loose Tiles*, which has made quite a success in England; *Blunders*, an adaptation from the German by Max Freeman, and a farce-comedy from the French entitled *The Dunderhead*, to which we pin great faith."

The Usher.



—In Usherine
—LOVE'S LABOR'S LOST.

Bronson Howard is one of the most expert of stage directors as well as one of the cleverest of dramatists. Unlike many other men, who boast a greater knowledge of the handling of a company, he has the rare and happy faculty of bringing out everything there is in an actor. He is not above receiving suggestions and adopting them when they are serviceable. During the rehearsals of *One of Our Girls* at the Lyceum he bustles about taking imaginary puffs at a cigar that is never lighted. He has won the respect and admiration of the members of the cast by his skill in instructing them and also by his before-mentioned willingness to accept a useful hint now and then from any source, however humble. I have heard enough of the plot of the new piece to venture the opinion that it will please our best class of playgoers; but I shall divulge none of the details, for Manager Rickaby, the author, and all the other people concerned, are taking every possible precaution against depriving the production of complete novelty by giving out a synopsis in advance. It would be altogether too rough to defeat these carefully-prepared plans.

Sophie Eyre's maid, an Irish girl, introduced some unpremeditated "business" in the first act of *In His Power* at Wallack's on Monday night. It was her first experience behind the scenes of a theatre. Miss Eyre instructed her very emphatically regarding the management of her train. "You must by no means let go of it," enjoined the actress, "unless you spread the sheet first on the floor to keep the dress from being soiled." The maid obeyed this order with literal and laughable exactness. When Miss Eyre's cue to enter came she went on the stage and the maid followed behind, holding the tail of the lady's dress at an elevation of several feet from the floor. It was the actress' first appearance before a metropolitan audience, and she was naturally nervous. All unconscious of the white-aproned woman in waiting in her rear, she bowed low in acknowledgment of the hearty applause that greeted her. But imagine Miss Eyre's surprise and consternation when the buxom child of Erin, still hanging with grim perseverance to the skirts of her dress, made a half-circle about her where she stood, carefully spread a large sheet upon the carpet-covered stage and deposited the train gingerly upon it. In less time than it takes me to tell the leading lady had implored the maid, *ad libitum*, to "get off!" and gathering up that awful sheet had hastily tossed it off at one side. Bridget, conscious that she had carried out her instructions and unconscious of the horror she had occasioned to her mistress, sidled out of sight. The well-bred audience giggled quietly, and Miss Eyre had an attack of hysterics in her dressing-room when the act was over.

It may be only my imagination, but since the genial proprietor died the chops and rarebits at Browne's, to my thinking, have lost their attractiveness. Indeed there is but one place in town where chops, kidneys, steaks and rarebits, together with Bass' beer and other meat decoctions, can be had in perfection, and that is at James Farrish's place in John street, not far from Nassau. He has been established in this business thirty years, but his house appears to be known chiefly among our old down-town merchants, bluff British sea-captains and a few crusty and cranky *bons vivants*. You enter a quiet bar almost hidden between a couple of dingy stores and mount a staircase resembling a ship's companionway to a quaint little room whose walls are hung with rare old paintings—each having its peculiar history—and whose mahogany tables shine like mirrors. The place reminds one of the queer little nooks described by Dickens, and where the people in his books were wont to partake of those repasts which, as pictured by the great novelist, give the most despicably reader the appetite of a wolf. How excellent are Farrish's viands may be understood by reference to some statistics he has prepared. Last year he served, by actual count, 41,308 mutton-chops, 9,435 porterhouse steaks, 10,218 sirloin ditto, 5,964 tenderloin ditto, and 13,488 mutton kidneys. Think of that, O gourmands! If you wish to taste such cooking as ye never tasted before, pay mine host Farrish a visit speedily.

Mr. Coghlan's Salary.

Charles Coghlan is suing Manager John Stetson in the Court of Common Pleas to recover a balance of salary. Mr. Coghlan claims that a contract was entered into between himself and manager Stetson, by the terms of which he was to assume the leading part in a stock company formed by Mr. Stetson, his contract dating from Oct. 8, 1883, and to end on May 3, 1884. Mr. Coghlan performed with the company for about two weeks, at which time he was informed that his services were no longer required. He claims that by the terms of the contract he was to receive \$100 a performance, or \$700 a week, which included a matinee. He sued

Mr. Stetson in the United States Circuit court to recover salary (\$2,100) for three weeks, and Judge Cox gave a judgment in his favor. Subsequently Mr. Coghlan went to Boston and there played under Mr. Stetson's management at the Globe Theatre. He claims that, after having acted his part for several weeks, he was again laid off, and consequently he was not paid from that time. Manager Stetson, in his defence, contends that the contract between himself and Mr. Coghlan was to the effect that the latter should be paid only for services which he should perform, and that he was not to receive any stated weekly salary. Judge Larremore has appointed Hamilton Cole referee to try the case and to report with his opinion to the Court.

How to Obtain a London Hearing.

A few days ago a MIRROR reporter called upon Howard Paul to ascertain whether he could verify the report that English managers were negotiating for American attractions for London next year.

"I do not know what others are doing," said Mr. Paul; "but I am certainly treating with several well-known American attractions with a view to taking them to London next season. The American Exposition, which is to be a grand affair, will then be open, and will of course attract many people from other parts of the world, especially America. The rates of travel will be greatly reduced from all points, and there is no reason to doubt that the enterprise will prove profitable. I am afraid those who have just discovered the fact will be greatly disappointed, as it is utterly impossible to obtain a theatre in London for the ensuing year, as they have been leased long ago and dates are at a premium."

"It is difficult at all times, to obtain an opening in London, is it not?"

"Yes. If the star or play is known, there is some chance; otherwise it is very difficult. In speaking on this subject let me tell you that authors in many instances have been compelled to produce their works on their own account. I remember Joseph Derrick, who for two years besought every manager with whom he came in contact to produce *Confusion*, and at last gave a matinee performance of it through the aid of a friend. Thomas Thorne afterward secured it for his theatre. Derrick made out of the English right alone \$10,000. The same experience befell Charles Hawtreys with *The Private Secretary*. He produced it and continued its management during its long career. He has made upward of \$60,000. Managers nowadays fail to discover the merits of a play, except by seeing it presented. Stars often have the same experience. I remember when Mrs. Lingard came to London in search of a leading position. After starring through this country and Australia she found herself compelled to appear at a matinee performance at her own expense, that she might test public opinion before Edgar Bruce would install her as leading lady at the Prince's Theatre. I myself would prefer to expend \$500, which is about the amount entailed in giving a matinee performance, including everything, than undertake a production on a grand scale before knowing the opinion of the press."

"What does it cost to produce a play in London of the Silver King order?"

"To produce it on the same scale of magnificence as Wilson Barrett did it, say about \$5,000. I'm sure it could be done here for the same figure, considering the difference in the price of labor."

Madison Square Mems.

"Rehearsals of Saints and Sinners have been going on for a week or more," said Will Palmer to a MIRROR reporter the other day, "and it will probably be put on within two or three weeks. No definite date has yet been fixed. The cast is a splendid one. Here it is: Jacob Fletcher, J. H. Stoddard; Captain Gustave Panshawe, Herbert Kelcey; Ralph Kingswell, Louis Massen; Samuel Hoggard, W. J. Lemoyne; Mr. Prabble, C. P. Flockton; Lot Burden, E. M. Holland; Peter Greunacker, William Davidge; Uncle Bimberly, Henry de Mille; Raddles, Walden Ramsay; Leeson, Herbert Millward; Tom Marks, Alfred Becks; Porter, Harry Hogan; Letty Fletcher, Marie Burroughs; Lydia, Mrs. C. J. Phillips; Mrs. Parridge, Miss Le Roy; Fanny Parridge, Miss Greenwald. Sunday-school children and members of the congregation fill up the list."

"Among the names I have mentioned you will notice two or three who are to make their first appearance at this theatre. They are Mr. Davidge, Mr. Millward, Mr. Becks and Miss Le Roy. In the character of the old clergyman, Mr. Stoddard will have the best part he ever had. The piece is, in fact, just full of strong character bits. Messrs. Davidge, Flockton, Ramsay, Lemoyne and Holland being allotted parts that are sure to win them much praise. Miss Burroughs also has a splendid part, and from what I have seen she is going to play it magnificently. Our artist, Richard Marston, with a full corps of assistants, is now engaged upon the scenery. The first set will be the house of the minister; then a scene in the church, a picnic scene, a scene in Captain Panshawe's house, etc."

Professional Doings.

—Carleton's Nanon has made a hit in San Francisco.

—Louise Lester has signed with Koster and Bial for three months.

—Gus Hartz has assumed the management of Doré Davidson's Lot.

—The Russian Honeymoon company is once more returned to town.

—Harry Sewell has been engaged by Frank Mayo to go in advance of Nordeck.

—May Brooklyn has replaced Florence Worth in Power's Ivy Leaf company.

—Agnes Hallock has left Kate Castleton's company. John Gilbert has joined it.

—Fred de Belleville plays *Banquo* in Macbeth next Monday night in San Francisco.

—Walter Owen has been engaged by the Kralfys for their new spectacle at Niblo's.

—Rosina Vokes is not drawing well as a remnant of the once popular Vokes family.

—The Southwest is being overdone by minstrel troupes, good, bad and indifferent.

—On account of ill-health, A. W. Tams has been obliged to retire from the Bijou Opera company travelling South.

—Ifiez Periere has just been added to the cast of *A Moral Crime*, now playing in Washington.

—It has been finally decided to give the first representation of *Amorita* at the Casino on Nov. 16.

—A new theatre is being built at Tarrytown. It will probably be opened before the holidays.

—Her Atonement, under the management of Chapman and Sellers, opens in New York on Nov. 9.

—Venus on a Lark is being rehearsed for early production by one of Charles Atkinson's companies.

—Frank Howard, the balladist and composer, has joined McNish, Slavin and Johnson's Minstrels.

—Florence Gerald does not go with the Norman Comedy company. She is still in town and disengaged.

—Virginia Marlowe, who has been playing the part of Nita in Bartley Campbell's Paquita, has returned to town.

—Harry LeClair and Charles Russell will end their long engagement at Koster and Bial's on Saturday night.

—F. M. Burbeck paid a flying visit to the city last Sunday and gave glowing accounts of his company in Esmeralda.

—Louise Forster is again at liberty for leading business, through the disbandment of the Sheridan Back Back company.

—Ernest Barram has been compelled to leave Arthur Rehan's company through an attack of hemorrhage of the lungs.

—Warren Ashley and Marie Heath, members of Fun on the Bristol company, were married in Lexington, Mo., last week.

—C. E. McElroy, of Brockton, Mass., has patented an improved ticket-rack. It has been successfully tested at the Union Square Theatre.

—Ed. H. Van Veghten receives many complimentary notices for his singing on tour with the Adah Richmond Burlesque company.

—Francis and Alice Gaillard have been engaged for Duff's Standard Opera company, and will make their first appearance with it on Nov. 9.

—Leslie Gossin is successful through the South as Harry Glyndon in *The Black Flag*. This is the part formerly played by Edwin Thorne.

—Robert Buchanan and Harret Jay have leased the Olympic Theatre, London, and have produced *Alone* in London on a scale of magnificence.

—The Kralfys are presenting *The Black Crook* in interior New York with an orchestra that occasionally falls to the meagreness of one fiddle.

—All of the seats for the first two nights of Lester Wallack in *Rosedale* at the new Criterion Theatre, Brooklyn, were sold before noon on Monday.

—Hallen and Hart, the specialty artists, who are coining money with their Prize Ideals this season, intend starring in a play of the Bunch of Keys order.

—S. E. Springer, of Lawrence Barrett's company, was married in Chicago last week to a Miss Haas of that city. The lady is not in the profession.

—A lecture will be delivered at the New York School of Acting this (Thursday) afternoon by M. P. Brace on "The Methods of the Theatre Français."

—Sol Bramson, of Canal street, offers to the ladies of the profession sealskin sashes and cloaks on easy instalments. His hours are from 9 to 11 A. M.

—Jessie Randolph has taken the place of Lillian Lewis in *Whose Can It Be?* The Carrolls are reported to be meeting with good business on their travels.

—Charles T. Vincent, Rhea's comedian, played the Baron in *Frou-Frou* in Boston recently, and the press gave him great praise for a very comical performance.

—On Nov. 9 Michael Strogoff opens for three weeks at the Philadelphia Academy of Music. Its spectacular features will be greatly increased for this engagement.

—Alfred Joel, who has been confined to his house with a severe attack of malaria for the past two weeks, has just recovered and is again to be seen on the street.

—For a two-cent stamp, R. W. Kip, the Fulton street dealer, will send to any address his catalogue and price-list of badges, lodge jewels and skating-rink prizes.

—Fuller Trump, of the Grand Opera House, Springfield, O., wants good attractions for Thanksgiving and Christmas. This house does not harbor the low-price companies.

—The engagement of *Alone* in London at Niblo's Garden on Nov. 9, with Cora S. Tanner as the star, will be the third engagement of the play in New York thus far this season.

—Fred Marsden is an expert amateur photographer. He has brought back with him from Schron Lake some fine pictures of Adirondack scenery taken during his vacation.

—The Milton (Pa.) Opera House, which has undergone a complete overhauling and entire new scenery added, was opened last Saturday night by Grover's Private Secretary company.

—The new play for John T. Raymond, written by E. J. Schwartz, and entitled *A Living Chance*, will most probably be given its first representation at Providence late in November.

—There is a lot of open time at the Park Opera House, Erie, Pa., between Nov. 5 and March. The house is very successful under the new management, and books only the best attractions.

—Blanche Seymour writes that she is still with the Bunch of Keys company. Although recently very ill for a week, she did not miss a performance. Miss Seymour is now much improved in health.

—Rehearsals of *The Rat-Catcher*, or, *The Piper of Hamelin*, which is to be produced at Niblo's Garden on Nov. 30, were begun on Monday. All of the scenery and costumes have arrived from Europe.

—Charles Gayler returned to the city on Monday from a three days' trip to Philadelphia, whither he had gone to revise and partly rewrite Maurice Barrymore's *The Don*, in which Harry Lee is starring.

—The Augusta Hotel, at Augusta, Ga., is the headquarters for the profession in that city. L. E. Doolittle, the proprietor, is an amiable host, and adds to the attractiveness of his place by keeping *THE MIRROR* on file.

—To-morrow (Friday), at 2 P. M., John McCullough's wardrobe, plays, properties, etc., will be auctioned off at Origies' Galleries, 845 Broadway. During the week many professionals have visited the galleries to inspect them.

—Edward E. Kidder has altered the title of *Niagara* to *Niagara, the Adventurers*, as the former title was misleading. On Sunday, Nov. 8, Mr. Kidder's company in this play opens the New Orleans Grand Opera House.

—Eben Plympton has been engaged as leading support to Clara Morris for the remainder of the season, and by courtesy of Minnie Madern's manager was allowed to leave the cast of *La Spite of All* at the Lyceum last evening.

—Frank Perley closed his season with Barnum's Circus at Newburg on Saturday night, and after a flying visit to this city resumed the management of the Museum at Ninth and Arch streets, Philadelphia, on Monday morning.

—Frank L. Goodwin is devoting all the spare moments he can steal from his management of Clara Morris and Lester Wallack to the cause of his brother-in-law, Dr. William J. Welch, who is a candidate for the office of Coroner in this city.

—Bill Nye, the humorist, and Scott Marble are at work on a farce-comedy which has been christened *Gas Fixtures*. Nye is working his humorous pen in heralding the play, and his first instalment to the press is on the subject of dramatic writing.

—Harry Harmoyne (H. T. Wilson), who last season managed Atkinson's Peck's Bad Boy company, is now playing Daniel Jakes in one of Miner's Silver King companies. His wife, Lotta Harmoyne, plays Harry Corbett in the same company.

—A rumor is current that the theatre in Eighth street, which has passed through so many hands with invariable failure, is shortly to be managed by a well-known theatrical man, who will either turn it into a variety theatre or a dime museum.

—Lawrence Barrett offered Charles Walcott the position in his company resigned by Louis James. But Mr. Walcott having been compelled to relinquish his part in *The Willow Copse* recently on account of illness, was obliged to refuse the offer.

—Friedrich Mitterwuerzer, the great German actor of the Burg-Theatre, Vienna, who is to begin a short season at the Thalia Theatre on Nov. 30, is expected to arrive on the *Edin* on Saturday. A large party will most probably go down the Bay to meet him.

—The Saturday Night Club gave a dinner at the Buckingham last Saturday to Salvini. Among others present were Steele Mackays, Henry Waterson, Howard Paul, Bronson Howard, Signor Chizzola, Marshall P. Wilder, Joseph Wilde and Dr. Palmer.

—Several good dates are open at the Charleston (S. C.) Academy of Music between Nov. 23 and Christmas. The centennial of the South Carolina Agricultural Society takes place during this time, when the surrounding country will contribute crowds.

—Myra Goodwin and her company, who were to have played *Sis in Texas* this week, have cancelled their dates on account of the prevalence of the dague fever, and will resume their work at the Academy of Music, New Orleans, on next Monday night.

—An illustrated comic paper, entitled *The Evening Chestnut*, will be given away in advance of the coming of the Wiley-Golden Affair in Chestnuts. The publication will be edited by Alex. Comstock, and will be crowded with jokes of a musty and ancient flavor.

—W. J. Chappelle, of the Dalys, ran over to spend Sunday at his home at Great Bend, Pa. Mr. Chappelle is one of a company that owns 1,600 acres of land thereabouts. Boring for oil has been going on for some time, and the indications for a "strike" are very good.

—Little Birdie Bingham, of J. F. Crossen's Banker's Daughter company, was taken ill with typhoid fever while the organization was playing in South Carolina last week, and it was found necessary to leave the child and her mother behind. At last reports the life of the child was despaired of.

—Harley Merry is busily engaged upon orders for scenery. His immense studios at Flatbush, L. I., enable him to paint scenes of the largest description. Mr. Merry's work is frequently seen on metropolitan first-nights. He is now in negotiation to paint scenery for the second Monte Cristo company.

—The Boston School of Acting, at 178 and 179 Tremont street, Boston, is founded for the purpose of affording a thorough practical knowledge of stage business and a course of elocution, voice-culture, expression and a general preparation for a histrionic career. Over 125 applications have been received, and the school is filling up fast.

—Louise Balfie is meeting with great success on tour in her new play, *Dagmar*. Manager Erlanger has received several complimentary letters from Pennsylvania managers, in all cases asking for return dates. The electric lights and photographing the audiences have proved a great drawing-card. But the play also takes a firm hold upon public favor.

—Louis F. Boos, late of Gilmore's Band, and now leader and cornet soloist of Murray and Murphy's band and orchestra, has his praises sounded in the press everywhere on tour. He has an admirable band, all young musicians. They serenaded Teemer and Hanlan at Troy on Saturday, and escorted the winning oarsman from Grand Island to the city.

—Francis Miner Littenhouse, a youngster who was born in the house of the Harry Miner Boating Club, Staten Island, is to be formally presented with a beautiful silver cup and casket next Sunday by the President, Thomas Moore, who will make a speech in honor of the occasion. The affair will also be made memorable by a chowder and a shooting match for a club badge.

—Harley Merry has been engaged by Lester Wallack to paint three scenes for Hoodman Blind, which is to be brought out on an extensive scale. Mr. Merry is also preparing at his Brooklyn studio a set of scenery for an opera house in Rhode Island and the play scene for the forthcoming production of *Hamlet* by Edwin Booth at the Academy of Music, Brooklyn.

—A fine opera house is being built in Waretown, N. Y., by Messrs. A. D. Remington, E. M. Gates and C. R. Remington, at a cost of \$65,000. The theatre will be on the ground floor, with a seating capacity of 1,354. The opening will take place not later than the middle of next January. E. M. Gates, who formerly managed Washington Hall, is to have charge of the new house.

—During his engagement at the Lyceum, Lawrence Barrett will produce Victor Hugo's *Hernani*, to be mounted by Alfred Thompson, and will probably revive *Pendragon*, which he gave at the Fifth Avenue Theatre some seasons ago.

—An ambitious Cincinnati journalist named Shaw is desirous of fame and fortune, and will inflict a blood-and-thunder drama upon some of the suburban towns at an early date. Odds are being freely offered that one of the company (amateur talent) will escape immediate lynching.

—On next Monday night Disney will introduce a number of new specialties into *Adonis*, while the occasion will also be memorable for the introduction of new scenery, costumes, etc., for the second lease of life given to the burlesque. Among the new features will be the singing of some of the Mikado numbers by the little boys, who are to be attired in handsome Japanese dresses.

—Rehearsals of Walter Reynolds' play, *Denny Doo*, in which Hugh Fay is shortly to star, are going on daily at the Grand Opera House. Cecil Stanley, whose lordly patronage would have made him a splendid subject for the advance agent of the combination, has left the company, while Sedley Brown, formerly of the Paquita company, and his wife, Henrietta Crossman, have joined it.

—The well-known dry goods firm of E. H. White and Co., of Boston, offer to the ladies of the profession the largest and most complete assortment of imported accessories for stage, concert and evening wear ever seen in this country. Ladies who object to having their costumes duplicated would do well to visit this great house, as each piece in their fine assortment contains only enough material for one costume.

—Although it was feared that the Metropolitan Opera House would be such too large for the proper presentation of tragedy, at least to the occupants of rural seats, the splendid acoustic properties of the building have proved to be such that the words of the actors can be heard all over. The leading roles of *Coriolanus*, Nov. 6, will be cast as follows: Coriolanus (Coriolanus), Salvini; Aufidius (Aufidius), Salvini; Cominius (Cominius), John A. Lane; Volturnus (Volturnus), Mrs. Augusta Foster, and Virginia Viola Allen.

—The fiftieth performance of *Is Pyre of All* took place at the Lyceum Theatre last Tuesday evening. Miss Madden has secured a popular success at this house, and will no doubt reap fame and fortune with this play on the road. Business continues large, and were it not for previous arrangements made by the managers of the Lyceum, in *Is Pyre of All* would probably run there all season. With the best of management Miss Madden should not fail to continue her success throughout the country.

—Howard P. Taylor is rehearsing *Ida Mille* in his new comedy, *Disappearing*, and is very much pleased with her work. Manager Tuttle has in view a metropolitan opening, and should this come to pass he feels confident his little star will duplicate her success as *Capit in Orpheum and Kurydion*. The following people have been engaged to support Miss Mille: R. J. Brooke, well known in Australia; Harry Vaughn, Edward Powell, Edward Gervie, John D. Atwell, M. J. Ramsey, Eugene Carr and Renie Wellington.

—Rose Osborne, Henrietta Crossman, Lillian Richardson, Mamie Dowd, Harry Harwood, F. Chippendale, J. F. Ryan, William McCready, Sedley Brown and Wallace Jackson are among the people William Harris has engaged to support *Hugh Fay* in his new Irish drama, *Denny Doo*. New scenery is being painted for its production. It will illustrate some of the picturesque spots in Ireland. The company opens its season on Nov. 9 at Providence. Frank Irving will look after Mr. Harris' interest in the company. Charles Melville will go in advance.

—S. P. Norman, manager of Murray and Murphy, spent Sunday in town as the guest of Wolf Marks. Mr. Norman is experiencing the delights of a long-lost brother romance. Twenty-two years ago an elder brother suddenly embarked for Australia, and never being heard from after persistent searches, was given up for dead. About a month ago, a member of the family, who lives in Staffordshire, England, received a frozen dressed-sheep from New Zealand, with the brother's card attached, and now a lettered calf is being prepared. The wife of the long-lost has remained in supposed widowhood all these years.

—It seems but yesterday that Edward D. Murphy was appointed MIRROR correspondent in Bellows Falls, Vt. To-day he is in his grave, carried off suddenly by a throat trouble. Mr. Murphy was the local manager at Bellows Falls, and was held in deep respect by the townspeople. He was also held in high regard by such managers and actors as had dealings with him, and all will feel a pang of regret on learning of his passing away. Though on *THE MIRROR* staff but a short time, Mr. Murphy had long been its staunch friend, and never let an opportunity slip to contribute to its columns any little item of dramatic gossip that came in his way.

—On Tuesday Harry Miner, accompanied by T. W. Moore and Architect Dudley, paid a visit to Newark to perfect arrangements looking to the erection of the new theatre in that city. The site of the building is on the northeast side of Market street, below Broad, and will include the old Jacques estate and the *Register* office. The latter building will be torn down and the entrance to the theatre occupy its site. Mr. Miner stated that building would begin as soon as possible, and that he hoped to have the theatre completed by August 31. A number of combination managers, in spite of the fact that the theatre will not be ready till next season, have already applied for time.

—At Schenectady, on last Wednesday, R. M. Carroll, of the *Whose Can It Be?* company, missed a valuable overcoat at the hotel. He stayed over as long as possible, and was then compelled to join his company at Glen's Falls. Before leaving the hotel man gave him the "other fellow's" coat and twenty dollars, with the proviso that the coat and the money, less ten dollars, could be returned if his own garment turned up. The ten dollars was to reimburse Mr. Carroll for his trouble and expense in being delayed. The "other fellow"—honest he proved to be—telegraphed from Amsterdam for his coat; the landlord refused to make the rebate, while Mr. Carroll refused to return more than ten dollars with the coat. When the company reached Adams, Mass., Mr. Carroll was arrested. He was quickly discharged and a reward administered to the officer of officers.

from two performances 18th, the house being packed. It is to be regretted that the McCaull Opera co. had such an unpleasant night for their opening 19th. It rained incessantly all day; but notwithstanding this far-ousted audience witnessed the first production in English of the Theatre Francaise. The French artist has the reputation of the pleasure of seeing a comic opera complete in all particulars as the McCaull. The principal parts are in the hands of capable artists, and the chorus is composed of fresh, clear voices. All the principal numbers and songs were especially encouraged, and after eleven o'clock the orchestra began to play the curtain dropped on the last act. Lilly night. Marie Jansen, Mathilde Cottrelly, Mark Smith, Edwin Hoff, DeWolff Hopper and George Boniface, Jr., have all made themselves prime favorites here, and it is to be regretted that the French Opera is not other.

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TELEGRAPHIC NEWS.

The Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Oct. 28.—Maurice Barrymore's drama, *The Don*, was produced at the Arch Street Theatre Monday evening. It did not attract a first-night audience, and failed to arouse much enthusiasm. The beautiful scenery and a very realistic London street-brawl won most of the applause.

Mixed Pickles opened at the Walnut Street Theatre to a fine house. It was received with great favor, and promises to be successful.

The Hess Opera company, starring Lillian Russell in *Polly*, gave a first performance at the Chestnut Street Theatre. The house was good, and the audience was fairly well pleased. The engagement will doubtless prove profitable.

Sydney's Latest Move.

[SPECIAL TO THE MIRROR.]

MILWAUKEE, Oct. 25.—The threats made by Sydney Rosenfeld during the week were yesterday afternoon put into execution, when injunctions were issued against John A. McCaull, Jacob Litt, manager of the Academy; George Dunlap, DeWolf Hopper, Mark Smith and George Boniface, Jr. Rosenfeld's intentions will be understood when it is known that his instructions were to serve the papers late and thus stop the evening's performance. But United States Marshal West saw through the matter and presented the papers early in the afternoon, thus thwarting Sydney's charitable intentions. The McCaull people had an inkling of what was going on, and had their bondsmen all ready. W. W. Coleman and H. L. Parks, of this city, promptly signed the bond, and the afternoon performance went on. The intentions of Rosenfeld would have failed in any event, as Die Fledermaus was put on for the evening performance. Herman Nunnemacher, owner of the Opera House, went upon Rosenfeld's bond for \$500; but it was not until a telegram was received from Washington saying that The Black Hussar and "Read the Answer in the Stars" had been copyrighted by Rosenfeld that Nunnemacher would do this.

McCaull says he has nothing to fear; that Rosenfeld was working for him (McCaull) under salary when The Black Hussar was translated, and that he will put Nunnemacher in jail for contempt of court if he ever comes to New York; that he will prosecute him to the full extent of the law for his action in this matter and also for producing The Beggar Student with the Thompson Opera company last winter and also last summer. Mr. Nunnemacher could not be seen at a late hour last night.

Openings in the Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURGH, Oct. 28.—At Library Hall, on Monday evening, Hoyt's Tin Soldier was produced, for the first time in this city, before a large audience. The absurdity created incessant laughter. George W. Wilson as Canby, the plumber, and James T. Powers as his apprentice, scored the fun-making successes of the evening. In the second act specialties were introduced by Wilson, Powers, Amy Ames, Jessie West, Isabella Coe and Rachel Booth, all of which were subjected to numerous recalls.

The ever-popular Bunch of Keys drew a very fair audience to the Opera House. The specialties and singing of Marietta Nash, Ada Stanhope, Blanche Seymour, Sallie Cohen, Ida McCloy, Eugene Canfield, Charles B. Stevens and W. C. Crosbie kept the audience in a continuous state of good humor during the evening.

Manager Williams is trying an experiment at the Academy this week. He is giving a drama (Nobody's Claim) instead of the regular variety show. The house was packed on Monday evening.

Metayer's Tourists were greeted by an audience that filled every nook and corner of the house at Harris' Museum. The giants, Mr. and Mrs. Pat. O'Brien, did not arrive in time for the opening at Chalet's Museum. J. M. Hardie and his Brave Woman combination were in town 26th. Jule Keene and wife and "Buck" Taylor left the city Monday for the East, where they will make preparations to place upon the road their new play, Buffalo Bill's Dutchman.

Hub Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, Oct. 28.—Judic, in *La Femme a Papa*, at the Boston Theatre, had a fair house—at first apathetic, and then enthusiastic, encoring being the rule after the first act.

Fanny Davenport's *Fedora* was witnessed by a crowded house. Globe crowded also to see young Chanfrau in *Kit*. The Magistrate began its second successful week at the Boston Museum. Oliver Byron, in *The Inside Track*, at the Howard, and Scheming, at the Windsor, were greeted with crowded houses. Stradella began its third week at the Bijou. The New York Philharmonic Club and Louise Kenner appeared at Tremont Temple in the Star course.

John E. Owens on the Mend.

[SPECIAL TO THE MIRROR.]

CHARLESTON, S. C., Oct. 28.—John E. Owens is much better, and is able to sit up on his piazza to sun himself and smoke. His mind is quite clear again and his bodily health on the mend.

Devil's Auction opened Monday night to the largest house of the season. Before 8 o'clock the aisles were all blocked and "Standing Room Only" displayed at the box-office. Receipts reached nearly \$1,200.

Miscellaneous.

MADISON, Ind., Oct. 28.—Jules Grau's Opera company finished a successful season at our Grand Opera House, giving the best of satisfaction. The new house is pronounced a gem by the theatrical profession. Its acoustic properties are first class.

RICHMOND, Va., Oct. 28.—Henry Belmer's company in the sensational production, *The Pavements of Paris*, opened a three nights' engagement 26th to a comparatively good house.

WORCESTER, Mass., Oct. 28.—Bartley Campbell's *Clad* opened last night to a jammed house. Music, scenery and costumes brilliant. Immense enthusiasm.

ALLENTOWN, Pa., Oct. 28.—Lillie Hinton opened Monday for a week, presenting *Fanchon* to a well-filled house. This is Miss Hinton's first appearance in Allentown, and she created a most favorable impression. Her portrayal of the hoydenish Cricket was excellent, and compares favorably with any impersonator of the character that has appeared on this stage.

LYNN, Mass., Oct. 28.—Maggie Mitchell, in *Maggie the Midget*, appeared at Music Hall Monday night to one of the largest houses of the season. Ullie Akerstrom opened her second week at Odd Fellows' Hall with *East Lynne*. Fair house.

DETROIT, Oct. 28.—At the Detroit, Rose Coghlan, in *Our Joan*, drew a fair house and was well received. Her support is excellent. *Fantasma*, at White's, opened to big business, many being turned away notwithstanding the raise in prices. It will have a big run all the week.

ROCHESTER, Oct. 28.—Michael Strogoff was presented at the Grand on Monday night to a large house. The spectacular effects are fine. Katherine Rogers is doing nicely at the Academy with *Claire* and the *Forgemaster*. The supporting company is praiseworthy.

PROVIDENCE, Oct. 28.—Si Perkins, at Low's, opened for the week to good business. It is a mess of trash, and for that reason will certainly draw Providence audiences. Effie Ellsler, at the Providence, opened for three nights and matinee before a very small house, notwithstanding the extra advertising. The *Comique* is out with the best bill so far this season, and opened before a full house.

HARTFORD, Ct., Oct. 27.—Rosina Vokes, supported by her excellent London Comedy company, presented *A Debt of Honor*, My Milliner's Bill and *The Tinted Venus* to a select audience. At Allyn Hall, Austin's Australian Novelty company opened for week to the largest audience ever gathered in this house. It is estimated that over 500 were turned away.

BUFFALO, Oct. 5.—Monday night's openings were generally flattering. At the Court Street Theatre *A Rag Baby*, with John T. Craven as Old Sport, drew a large house. M. B. Curtis, in *Sam'l of Posen*, kept a good-sized audience very happy at the Academy of Music. The Adelphi was not as crowded as usual, there being a few vacant seats. Variety bill, Wellesley-Sterling combination in *The Danites* is drawing well at the Museum.

DAYTON, O., Oct. 26.—Fred. Warde appeared at Weidner's last night as Iago, in *Othello*, to one of the largest audiences of the season. He was well received and gave a faultless impersonation of the part. Henry Aveling, as *Othello*, shared the honors.

TRENTON, N. J., Oct. 27.—Last night Aimee and her company gave a splendid performance of *Mam'zelle* to a fair but appreciative audience. Increased prices lessened the patronage.

LOUISVILLE, Oct. 28.—The Wages of Sin had only a fair opening house at Macaulay's. Collars and Cuffs, at the Museum, and straight variety attract more than ordinarily good Monday night patronage. On account of the big jump from the last stand, Fargo, Dak., John A. Stevens did not open in *Unknown* until Tuesday night. Although late in getting about it, the city is extensively billed.

BOSTON, Oct. 27.—Globe Theatre crowded last night to see Henry Chanfrau's *Kit*. On Friday night *Kit*'s five-thousandth performance occurs. A. R. WATERMAN.

JACKSON, Mich., Oct. 26.—At Assembly Hall Louise Pomeroy and company opened a four nights' engagement in *As You Like It* to a large audience.

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